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At the Theatres.

It is possible for anybody to be more delighted than Alcindor used to be in opera house. It is Alcindor in English country. A large audience was fairly captivated by the action in her new departure on Monday night at the Fifth Avenue Theatre. If the scales of comic opera have lost a game, the dramatic stage has gained an immensely charming actress.

The place in which she appears, *Mam'zelle*, is cleverly arranged by Messrs. Jenson and Gill to display the comedienne in the best possible light. It is a three-act farce, and the plot is constructed of broadly comic materials. *Mam'zelle* is a French girl employed by a New York maid. While delivering some goods at the house of Mrs. Tupper she is befriended by Lionel Luffe, the lady's brother, to enter into a conspiracy to divert Mr. Tupper's attentions from his wife. *Mam'zelle* sets about her task at once and succeeds in "outwitting" the imprudent Tupper. When she becomes a popular singer in a cafe she continues her scheme. But the scheme runs with a sort of humorous effort upon its prime-movers. Mrs. Tupper discovers her husband's infatuation and makes things warm for him; Bob, the French girl's lover, becomes madly jealous, and Lionel and Tupper are punished for their follies by having to foot the heavy bills which the little milliner runs up in a two-conclusion enactment of the role she had assigned to play. The first and second acts are brilliant of fun; the third is less brilliant, but the clever acting of the star made it "go" successfully.

Alcindor's pronunciation of our tongue is excellent—much better than that of many foreign actresses who have mastered "English as she is spoken" for years. Her accent is just sufficient to be "understandable" without making the lines unintelligible. To the surprise of everybody, she managed to engraft the vivacity of her opera-house personations into the character of *Mam'zelle*. She never stooped to vulgarity, but gave a playful suggestion to some of her speeches. In the second act she sang several choruses in her own inimitable manner. This act, by the way, is made effective by resort to the old device (formerly utilized by Brougham, Sedgwick and Florence) of placing several members of the cast in various parts of the auditorium, where they assisted in the action of the play. The thing was so cleverly managed that for a few moments many spectators were deceived. The best of these tricks is the entrance of Bob Pritchard (Frank Lamb) to an orchestra seat, from whence he makes a loud outcry on seeing Tupper with old Tupper on the stage of the cafe. A burly policeman appears and forcibly ejects the brawler from the theatre. J. O. Harrows was rather good, in an old-fashioned way, as the gallivanting Tupper. W. A. Whitcomb, in the leading juvenile part of Leslie, made a capital impression. He is graceful, gentlemanly and dresses well. Having seen this gentleman previously in serious roles only, we were astonished at the capacity he demonstrated for light comedy. Newton Chinnell was excellent as Col. Potter, an impressionable manager. Lester Victor, as a mysterious Frenchman, who turns out to be *Mam'zelle*'s uncle, added much to the success of the performance. Frank Lamb's Bob and Laura Wallace's Mrs. Tupper were very good. Charlotte Weidman, as a domestic, Mary, gave a neat performance.

Mam'zelle will be played for two weeks at the Fifth Avenue. Judging from the large houses Alcindor has had since the opening night the engagement will prove lucrative.

A translation of Edmond About's *Outcast* was presented at the beginning of the week on the boards of the Fortieth Street Theatre before a gaudy gathering. The piece created a favorable impression, although the scenery was antiseptic. The story can be told in brief space. When the curtain rises it is discovered that Margaret Mason, a person of obscure birth, is the wife of Raymond, Marquis d'Aubigny, a young French nobleman, and the daughter of the dowager Marquise d'Aubigny. They love each other, and are living in happiness and luxury in France, when there appears on the scene a Mother Mary, an old Englishwoman of low birth and vicious habits, and the parent of a daughter to whom Margaret was married in her youth, and whom she wrongly supposed to be dead. This revelation shocks her, and the mother-in-law, by threats, holds her in her

power, and becomes a prey upon her for husband-money. Dr. Valois, a worthy man, seeks to aid the young wife by proposing to himself her husband and his mother (the latter having been informed of this earlier marriage) that the couple separate until a divorce is had from the gambler. It is also arranged that Raymond shall marry Athole, a consumptive daughter of the poverty-stricken but aristocratic Duc de Chateau Veloupes—and his wife in order to legitimize little Raymond, the fruit of the union, as the laws of France so provide. All parties agree, thinking that the invalid will survive the proposed marriage but a few months, when the lovers can be legally united. But a difficulty is found in the paper matter, as their house is at stake, and they only agree to the scheme when they learn from the girl that she has loved Raymond since the first met him as a girl, and that the hopelessness of her retaining her love is killing her. They do not tell this to Raymond's friends, nor do the latter suspect the condition of adoption of the child to the Veloupes family. The girl, overjoyed at the prospect of her happiness, relapses upon hearing the condition of her marriage, but serves herself to it upon learning that her decaying health may cause her mother's death. The poor family secure wealth, and the girl is fast regaining her strength, when by strategy Margaret gains an interview with Raymond, and secures an avowal of continued love, which is overheard by Athole. Learning the deception, she turns away, but eventually gains over the love of Raymond and his child. When at Chateau Mother Mason secures a position as servant in the family, and drugs Athole's medicine, which the latter supports, and attributes it to her husband. He is innocent and cannot divine her mysterious questions before she takes the draught. Failing, she is supposed to be dead, and the complicated plot is explained on her recovery, and the reappearance of Margaret, who bears the news of her rival's death, and comes to claim her husband. She is cast off, however, and seeing that Athole and Raymond love each other, she calls her child; even she declines to acknowledge her. All being lost, she declares herself an outcast, expresses her innocence and takes poison.

The acting generally was of a superior order. Louise Pomeroy was fairly good as Margaret. Louise Rolfe made the bit of the night by her remarkably clever getting as Athole. The part is an effective one, while Miss Pomeroy was burdened with an ungrateful character. Arthur Elliott made a pronounced success as the impoverished Duke. The characterization was a sort of virtuous Baron Chervil. After every act the curtain was raised. Both Miss Rolfe and Miss Pomeroy were honored with special calls. William N. Griffith was acceptable as Dr. Valois. With the exception of Mr. Cleary's Raymond, the rest of the company acquitted themselves creditably. *Outcast* will be played until next week, and then the Leopolds will be seen in *Frivolity*, a pantomime entertainment suitable to the holidays. During the latter part of the week matinees will be given daily.

Charlotte Thompson played in East Lynne at the Star Theatre on Monday to a fair house. The lady gave a good performance of the dual-role, and she seemed to please her audience. The support was scarcely up to the mark, except in the case of C. G. Craig, whose Levison was excellent. The forthcoming engagement of Ristori at this house, which begins on Monday next, is fraught with interest. The many admirers which this great tragedienne made on her former visit to this country will be interested to see whether her powers are unimpaired or if she has outlived them. All of Ristori's parts will be played in English.

The second of Mr. Rankin's stock productions at the Third Avenue Theatre took place Monday night, when a new English melodrama by Messrs. Merritt and Pettit, called *Brought to Justice*, was presented before a good audience. The piece is not without merit, and yet it has some glaring faults. Chief among these latter are tawdriness of action and talkiness. The story is made up of the usual materials—a secret marriage, broken trust, villainy for a time successful, but finally subjugated by virtue. Some excellent acting was done by the company. Mr. Rankin as the farmer, John Byrnes, and Frank Mordant as a disbarred lawyer, Stephen Byway, were prominent in the cast, although Messrs. Harkins, Wallace and Rowland Burckstone did some good work. Mrs. Rankin as Nell Forrest and Helen Glyndon as Blanche Normandy contributed materially to the strength of the performance. The play was very well mounted.

The Dalys opened to a large house at Tony Pastor's Monday evening, in their laughable farce, *Vacation*. Lizzie Derious and Thomas and William Daly, Jr., carried off the comic honors. The piece is likely to have a prosperous week on the stage of the theatre where it was first performed in this city.

John T. Raymond received a hearty welcome back at the Grand Opera House Monday, when he was seen as General Josiah Linber in *For Congress*. The spectators were in a mood to enjoy the political quips and cranks with which the comedy abounds, and Mr. Raymond's unique characterization provoked abundant mirth. In many respects the supporting company is the same as it has been on

previous visits. Messrs. Callington, DeVere and Weaver, Miss Hamilton and Mrs. DeVere play the principal parts. Next week, in *Paradise* will be given for three nights. Colonel Bellows will fill out the rest of the week.

Orpheus and Eurydice drew a good-sized audience to the People's Theatre on Monday night. The gods in the gallery established friendly relations with the gods on the stage. Messrs. De Lange, Devoport and Pepper, and Misses Vasson, Marlow and Langdon, were the recipients of most favor, and in each case the distinction was deserved. For next week Manager Miner has secured the *Called Back* company.

Love on Crutches at Daly's Theatre is one of the hits of the day. Nothing more pleasing than this comedy has been seen on the stage of this or any other place of amusement since the season began. Exquisite taste is discernible in every department of the representation. While there is every prospect that the piece will run for a good many nights to come, Mr. Daly, according to his wont, is refusing its success. The Reverting Officer.

Investigation will give place to McAlister's *Legacy* at the Theatre Comique on the 15th of next month. The concluding nights of the present play are marked by a large attendance.

An Adamless Eden is still crowding the Comedy Theatre. From this evening forth the operetta *Gondalia* will precede the burlesque.

The engagement of the Lywood company at Niblo's Garden ends on Saturday night. Next week Fanny Davenport begins a two weeks' season in her wonderfully successful *Fedora*.

The Hijou is still resorted to by large numbers of people. The tenth presentation of *Adonis* has been turned and there are still no signs of taking the burlesque off. The event alluded to was celebrated by the distribution of some neat souvenirs in the form of pamphlets illustrating the various dignities of the hero and the people who assist in his reign of fun and frolic.

Three Wives is a hit at the Union Square, where it will probably continue to provide mirth for some weeks. The piece is ingeniously humorous and it is capably played.

Victor Durand, which was to have been produced at Wallack's Theatre last night, was postponed until this evening in consequence, it was announced, of the illness of E. J. Henley.

The Private Secretary has not ceased to draw at the Madison Square. The farce keeps the visitors laughing from beginning to end as much from the manner in which the admirably selected company perform it as for its inherent fun.

The Musical Mirror.

Prince Methusalem was handsomely revived at the Casino before a numerous assemblage on Monday night. The opera was excellently mounted and, if anything, better sung than on the last time that it was presented. Francis Wilson as Sigismund is an droll as ever, and his "Duet on the F" ditty went with great effect. Bertha Ricci made a fascinating Prince and Rosalba Beecher was very nice as Pulcinella. The other parts were well done.

There is an attractive bill at Koster and Bial's concert-hall, which attracts the usual crowds.

The Gladiator—Its First Presentation.

One cold night in the Winter of 1831 I was among the audience who came to see Dr. Bird's play of *The Gladiator* performed at the Park Theatre, New York. The house was packed with New Yorkers anxious to witness the initial performance of an original play by an American author, as very few of our countrymen had written for the stage before that time. Such gentlemen as Ogden Hoffman, Julian C. Verplanck, Washington Irving, N. P. Willis, George P. Morris, Theodore S. Fay, James Fenimore Cooper, Philip Hone, the Costers, the Livingstons, the Astors, and others of equal note, assembled to greet the then rising young actor—Edwin Forrest—and the play did not run smoothly. In fact, the actors were far from being perfect in their lines but the people came to be pleased, and they attested their pleasure by frequent and hearty applause. No actor ever on the American stage took such a hold on the affections of the American public as did Forrest. The play was a decided hit. It was given several nights during the season—having been received in London with unqualified favor, both in a literary and an acting point of view.

I stood in the corner of the orchestra on the first night—a privilege I long enjoyed, as I was a very handy boy to run an errand, when a false string was broken, or when a glass of brandy was to be smuggled into the theatre.

The players in the cast were all young, ambitious people. Some of them have made their mark since, and some of them have not. Forrest was then "in the bloom of lusty

youth." I thought him the finest specimen of manhood I had ever seen; and now, after fifty-three years, I have not changed my opinion.

In the cast there was Joe Field, a gay, bright-eyed fellow, with a fine head of curly hair. He was full of fun and brimming over with talent. He was an actor, author of plays, and an editor. Joe passed many years at New Orleans, and was a great favorite in the public and private walks of life. Field acted many years at the old St. Charles, and managed a theatre at Mobile. He also edited a paper at St. Louis. It was called the *Reveille*. While in the Crescent City Joe wrote comic poetry for the New Orleans *Picayune*, under the pseudonym of "Stumps." His verses, like himself, were very funny. Joe married Miss Riddle, a lovely woman and an accomplished actress, by whom he had a daughter, Kate Field—a lady of varied talents, admired on both sides of the Atlantic at the present day.

Then there was James Thorne, an admirable comedian and vocalist. He was always the life of his company—being witty himself, and the cause of wit in others. Poor Jimmy! He died on shipboard returning to England to visit his kindred, and he lies "in the deep bosom of the ocean buried."

Peter Richings, the Chamberlain of the stage, was among the actors. Richings' real name was Page. He was a son of Admiral Page, Peter having married for love was disinherited by his father. He came to New York and went on the stage. He was an ornament to it; his society was courted. Peter went on the stage for all sorts of parts. To give an idea of his versatility, it may be stated that he played Mercutio, Jesse Rind, Bill Sikes, Fago—in fact he played tops, Irish parts, etc., could sing well; was a capital dancer, and was withal a gentleman on or off the stage. He was never known to make use of an oath or a vulgar word. He was for eighteen years attached to the Park Theatre, on leaving which he went to Philadelphia as stage manager with William E. Burton, of the Old National, in 1841, and afterward made the Quaker City his home. He formed an English opera company, in conjunction with his adopted daughter, Caroline, which met with much success through the country for many years. He retired from the profession over twenty years ago, and became a very devout churchman. He taught a bible-class every Sunday for many years. Few would have recognized the favorite actor as an old gentleman of 64, with a patriarchal beard, holding a New Testament in his hand, and explaining to his boys and girls the tenets of the Episcopal Church. Poor Peter was thrown out of his boudoir in the suburbs of his adopted home; the injuries he received were the cause of his death. He died an exemplary Christian.

Obediah Woodhull was also one of the actors, and a fine one he seemed destined to be; but just as he had formed a good style he died of cholera in 1833. Woodhull's real name was Hull. His father was a Quaker, and a celebrated manufacturer of soap. The firm is still in existence in New York.

Edwin Forrest made his first appearance in New York at a benefit for Woodhull in Othello. It was the means of helping Woodhull's family from starvation, and earned Manager Gillett to engage Forrest at the Bowery Theatre for one year, at the same time placing in his hand five hundred dollars to bind the bargain—more money than Forrest had ever had in his life before. From that day his course was upward and onward in fame and fortune.

The next in the list of actors in the cast was Thomas Barry. He was stage manager for many years at the Park. He went to Boston as the manager of the Tremont, where he remained many seasons, but failed to make a fortune.

Then there was another actor, Tom Hahely, who was a very useful man, appearing without offense in many parts. In some he was excellent—particularly in character roles. He was the first, or among the first, that brought negro songs into popularity. His song of "The Cock-black Rose" created a furore in its day. Hahely left the stage, after thirty years' hard work, and opened a public house. He died in affluent circumstances.

Poor Bill Barker, the call-boy! He was six feet two and played the fighting gladiator. He is dead long ago.

John Povey, who played a part. He did not cut much of a figure as an actor, but was successful as an agent. He travelled with Mrs. Fanny Fitzwilliam and James B. Buckstone. After being a member of the Park company for over twenty-five years he was the recipient of a splendid benefit, and went to London, where he died in the service of Madam Vestris at the Olympic.

Another actor, named Nixon, familiarly known as "Old Nick," figured in the play. He was an excellent reader. He left the stage when an old man, and adopted what Dr. Johnson calls "the last resource of a scoundrel—politics."

Of the ladies, Mrs. Sharpe, was the leading one. She was a far better actress than any star of the present day in legitimate drama. She had a fine face and figure, a beautiful, well-modulated voice, and—what is somewhat rare nowadays—she had brains. She left the stage in her prime and married her second husband, Captain Brevort, of the United States Navy. Her sister was the first wife of James S. Hackett of Falsball fame. Mrs. Sharpe has "gone" to that undiscovered country from whose bosom no traveler returns.

Mrs. Henry Wallack was the other lady in the play. She was a beautiful woman and a genius. She was the mother of James W. Wallack, Jr., Fanny and Julia Wallack. Poor woman! She had her troubles. She was a kind, good soul. Her remains and those of her daughter Fanny lie in the cemetery of Girard street, New Orleans.

Julia Turnbull acted the boy in the play—the child of Spartacus. She afterward became a dancer, and travelled with Madame Augustus's troupe. She, too, is gone.

William Drury, the prompter, is dead, and so is De Lure, the leader of the orchestra. John Eovers, the scene painter, died, very old, but a few weeks ago; and last, but not least, the manager, Edmund Simpson, has long since passed away.

So, of all the persons connected with the first performance of *The Gladiator*, in 1831, not one remains.

A few words more, and I am done. The great Edwin Forrest is no more; but I have one satisfaction, and that is that John McCullough lives. And until he ceases to exist, Edwin Forrest's great performance of Spartacus will not die.—*Dr. G. A. Kane.*

Professional Dosses.

—Charles Overton arrived in the city on Monday.

—Scherers are being cut down most unmercifully on all sides.

—Lawrence Barrett has rearranged *The Hiss* on the "Seaboard."

—The *Galley Slave* combination is resting in Cincinnati this week.

—J. M. Handle is writing a play in conjunction with a Brooklyn editor.

—The *Edin' Hall* will take place at the Madison Square Garden on Jan. 22.

—News is received that Harry St. Maur intends playing Hamlet in London.

—George S. Knight and Harry and Fay have each a week at Tony Pastor's.

—Several changes have been made in the action and dialogue of *Off to Egypt*.

—His father has been refused a re-opening of her suit against Mrs. Jananowich.

—J. W. Ransome has joined the Seven Ravens company in place of Gus Frasier.

—Gus Holmer, of the Dreams company, is seriously ill with pneumonia in Chicago.

—The correct playing of Anna Teresa Berger at the *Edin' Hall* was a surprise to all present.

—Henrie Temple, sister of Rose, is seriously ill at the residence of Jesse Williams in this city.

—Charles Coste is regarded as very successful in his impersonation of the Private Secretary.

—"Germaine" is the title of the novel by Edmond About from which *The Outcast* is dramatized.

—E. S. Goodwin is understudy for Barney McAulder, who really cannot do without such an apprentice.

—Thomas K. Sorrento has written a musical comedy which will be produced in Boston early in April.

—Henry E. Abbey has written his partners that he will not return from England until the summer of 1895.

—Harrison and Goulay have purchased several new pieces, but as yet they decline to divulge their titles.

—C. W. Cuddeback is resting at Joseph Jefferson's plantation, pending the resumption of the *Hazel Kirke* season.

—Fred Lotte will take out a company on Christmas Day. He made a little money with a Thanksgiving "snap."

—Thomas A. Edison and Steele Mackaye are co-operating in the invention of some electric-lighting apparatus.

—The advance sale of seats for Fanny Davenport's engagement at Niblo's opened on Monday, and is already large.

—W. R. Downing and Frank Murtha have already booked eighteen weeks for Tally-Ho—only two weeks of one night stands.

—William Cowper will produce his new play, *Her Last Hope*, under the management of Thall and Williams of Williamsburg.

—Louise Davenport has received such encouragement from the San Francisco press that she contemplates a starring tour on the Coast.

—Marie Burroughs, of the Madison Square Theatre, intends visiting London next season. She will probably appear there professionally.

—Koster and Hail have concluded to abandon the idea of producing high-class operetta, and will in future engage only the best variety artists.

—Daniel S. Harkins has been specially engaged by Brooks and Dickson to support Ristori in *Macbeth* during her Star Theatre engagement.

—In rehearsals of *The Tutor* (another Secretary) Charles Frey has highly pleased his managers by his conception and make-up of a leading part.

—Dor Davidson intends producing a new play from his own pen, entitled *Lost*—that is, if a legal broadside from Mr. Palmer sinks his present *Called Back* venture.

—T. H. Glenney has just completed two new plays—*Dark Days*, an adaptation from Hugh Conway's novel, and *Face to Face*, adapted from a French source.

—Charles Glenney has taken *Three Wives* to Europe, and intends producing it in London. Mr. Glenney will probably return in the Fall to support Rose Coghlan.

—Joseph Haworth, S. Henry Pincus and others of the Boucicault company returned to the city on Sunday night. The company is disbanded. Is the hotel-car for sale?

—Maricre Gran says in letters from Galveston to his agents in this city that his French Opera company up to the present has been doing fairly well. He expects great things in Mexico.

—H. E. Wheeler, of the Only a Farmer's Daughter company, places himself on record as the first advance agent to be seized with the goat while on the wing. He lays it all to good business.

—Friday is concert night at the Metropolitan Musical Club. The best-a-town talent is always on hand. The club will shortly leave the present quarters for more convenient premises.

—Joseph Jefferson closed his season on Saturday night. The company will open, with R. I. Downing as the star, on Christmas night, in Orange, N. J., playing *Tally-Ho* for the first time.

—New operas will be taken with Manager John A. McCaul for some time to come. It is his intention to present elaborate revivals of all of Gilbert and Sullivan's works with the very best casts.

—After the Adamless run at the Comedy, Townsend Percy will probably put on burlesque. Mme. Isolare is spoken of as the star. Percy is a clever fellow, if he is an Anglomaniac, deserves to succeed.

—Samuel Reed and wife (Marie Buckels, who have recently joined Messinger's *We, Us & Co.*, wish to state that they left Miles and Barton because the firm did not keep their contract with them.

—Hattie Delano has resigned from the *Bottle of Ink* company. She claims that the manager is considerably in arrears in the matter of salaries. Miss Delano will join Nat Goodwin's support at an early date.

—The windows around town are decorated plentifully with pictures of Alma Stuart Stanley in a variety of attitudes. She is the newly-engaged leading lady of Rankin's Third Avenue Theatre, and the dukes are likely to build their shrine there.

The Giddy Gusher.



The old lady who thought Heaven was a place where she would sit in a cushioned chair and drink tea all the time, probably has many more old ladies to keep her company. I'd like to know how many men imagined Heaven to be a magnificent big bar-room, with unending drinks before them.

A bar-room is a man's idea of perfect bliss. To front a bar and talk 'sore' behind a bar-room stove is Heaven for an average man.

Your Gusher is a born sport. She will break her back in a trotting-wagon behind a pair of fast horses as long and as often as Robert Bonner or Frank Work. She will hang round stables and kennels; she is in for dog-fights and sporting matches, cocking snipes and billiard tournaments; but she can't quite see the fun of the bar-room business.

If a man is ordinarily truthful on the street and down the road, the instant he strikes the atmosphere of the fatal bar he wrecks—he begins to tell you ghost-stories that simply paralyze you.

I struck a party on the road the other day. George Wesson (commonly called Pag Wesson in his native land of Worcester, Mass.) was telling Frank Taylor about his mare, the White Lily, and Frank was telling George of his black mare, the Wenchester Girl. Both these animals could go in two minutes. In came Charley Dickerman, leaving a bar-room outside. He fairly blazed with enthusiasm. The record gives the team credit for 2.29 1/4. But Charley had come from Judge Smith's to the Bridge at a gallop close on to two minutes. Let Charley tell it.

Then Mr. Wilson drove up his brown gelding Gusher. Everyone rushed to look at the foam-flecked sides of the animal; every man patted his hand over his flank. Mr. Wilson stamped his feet and led the way to the bar, where he solemnly averred that Gusher did the last mile in two minutes.

In scattered George Harrington. A boy outside was holding his sorrel gelding Croton Boy. This gentleman has been known to keep an opinion five years before expounding it. It was only a month ago he spoke his mind about Lamm, who trotted on the Fashion Course in 1895; but he had no hesitation in saying the Croton Boy had come down the hill at a two-minute gallop that afternoon.

Then bluff and handsome Ed Freeman, with a cross team of bay and gray, and that jolly good fellow, A. S. Bennett, of Fifty-eighth street, swung into the shed behind his splendid team, a gray and a black. After the whole party had again patted all four horses and seen them blundered, they adjourned to the bar, and I found two minutes was the sort of thing both teams were equal to.

Bennett was communicative and gallant, so I undertook to interview him on the remarkable accession of speed out on the road that day.

"Why, my dear Gusher," said he, "don't you know that behind a bar-room stove two minutes is the proper record, and I think here, as we are near enough to the stove, I may say I have a mare in my stable that can lower it."

"Good gracious!" cried I, "what an unnecessary fuss they do make about Maud S. and St. Julien, when, as near as I can make out, there are ten horses under the shed who trot in two minutes." He agreed with me and then trotted me out to see the harness on his team. This time we got far enough away from the bar-room stove to tell the truth. The harness was exhibited first at the Centennial, and afterward at the Paris Exposition, and was made in Philadelphia, costing \$5,000. More magnificent in gold plate and wonderfully-stitch-d leather probably never was seen.

I had a private conversation with the high horse, and found he entertained very little affection for his trappings. "It's just such another case as Vanderbilt's," said he to me. "When we go champing down the road with all these gold eagles perched aloft on our necks, with all this splendid gold chain falling before our breasts, with as much decorative medallions as a veteran of the French army—the world looks at the gorgeous harness and not at the horse. Vanderbilt says himself he sold Maud S. because folks said 'There goes Maud S.' and not 'There goes Vanderbilt.' This harness ought to be sold to Borden—'Old Coffin.' If he set up his plugs with such an outfit he'd attract some attention. Now, the plainest harness possible is the sort of

thing for such speed and style as me and my mare can show."

This was horse-sense; it was strictly grammatical, and I intend seeing the handsome Bennett and influencing him in behalf of the handsome team.

When men get to talking about horses they do nearly as well (round the stove) as the actresses do about their diamonds, when they gather under the Gusher's ead. "Why, one lady in the profession spun me such a story about a set of brilliants put up upon in Philadelphia for about one-third their value and crippling her to pay the exorbitant interest, that I got a friend to promise to take the jewels up and hold 'em, without asking interest, till such time as the poor woman could pay, even in installments, the small sum originally advanced. Then it came out she had sold the jewels—and further on that she never had any. But she had deceived those gems so minutely to me, and made me so intimately acquainted with the setting and the size of the stones, that to this day I catch myself thinking of that splendid parade of diamonds after lost at the hands of an enterprising jeweler in Philadelphia. Then there's the Brooklyn fire and the Southern Hotel in St. Louis. I certainly know four different actresses whose diamonds were devoured by those catastrophes. There's the actress who dabbles in stocks, who has just made \$5,000 in Wall Street preferred—or lost \$2,500 in Jersey Central. There's the actress who has just had called a proposition to play directly in London. There's the actress who swears me to secrecy and tells me of the last proposal of marriage made to her by a bank president—or the fatal information of a learned doctor of fabulous wealth for her. Why, it's something marvelous how people do love to tell lies. I know it's hard to tell the truth. I find it so myself, but it's awful hard to tell such idle lies. Between the two-minute horses and the two-million diamonds I can only say, "Lord how this world is given to lying, especially to you."

Lillian Olcott's Second Venture.

Early in the Spring, Lillian Olcott, a Brooklyn society belle, and who is admitted to be rather gifted with dramatic power, announced her intention of starting during the season. She had tried it before—about two years ago. Many of the best actors in the profession were desirous of joining her company, as it was rumored that her relations had plenty money. She would only engage the best support, and wanted to play week stands. On April 26 she engaged Roland Taylour, son of Clifton, as manager. He set to work at once, and engaged a strong company, all of whom Miss Olcott approved. It consisted of W. F. Burroughs, S. K. Chester and wife, Walter Sandish and wife, J. Sutherland, Laura Alberta, T. Brennan, Howard Kyle, Pauline Duffield, Henry Henscombe and others. Most of these people had been with Mary Anderson, Margaret Mather and the Madison Square.

It was found that it would be necessary to obtain guarantees in nearly all the large cities before dates could be secured, so Mr. Taylour deemed it wiser to look a Southern route and begin with the smaller cities. The season opened on Oct. 20, at Easton, Pa. Business was very bad; the receipts did not cover expenses. This annoyed Miss Olcott. Salaries, including her pin-money of \$75 a week, ran two weeks in arrears. On the arrival of the company at Louisville on Dec. 1 she concluded that her manager was to blame for the lack of success. The loss up to this date was about \$4,500. The salary-list, exclusive of the star, was \$125. Miss Olcott had Mr. Taylour served with a notice. About \$200 was owed him, which sum included money lent. In one instance he had to pledge his watch and chain to take the company on to the next town.

The company finally reached Indianapolis, where the question of "reorganizing" was brought up. Before leaving Louisville, Taylour had Miss Olcott arrested and placed under bonds to appear as defendant in a suit for salary. As there was no provision in his contract for dismissal, he refused the service of notice to quit, and followed the company. In Indianapolis the star left for New York with her uncle, Mr. J. L. Cunningham, saying she was ill; but she left orders for the company to await instructions. They waited, and would have been waiting yet for what further interest the Olcott family took in them. Nearly all the members have reached New York. Their salaries are still in arrears.

Now Miss Olcott announces that she will resume her season in Coldwater, Mich., on Christmas Day. The lady is very severe on young Taylour and places the sole responsibility of her failure upon him. The latter called at The Mirror office yesterday, and referring to the matter, said:

"Miss Olcott's accusations are untrue. I worked hard all Summer and on the road. I will not surrender any of the papers until my claim is paid. She says I did not properly account for the monies. I can do so for every cent I received, and did so whenever requested. She attributes her failure to any reason but the true one. It is a dull season, and she is a new star."

J. K. Tillotson is having a good deal of trouble with creditors. They claim that he is responsible for debts contracted by himself and his late partner, Mr. Williams. Tillotson intends fighting all these claims in the courts. Gas Levick is vigorously prosecuting his suit

Professional Debits.

—Mrs. Samuel Forth is seriously ill in London.

—Charles Burton is now ahead of the Corle company.

—Beatrice Lieb goes with La Charbonniere for the season.

—The St. Felix Sisters have retired from the variety stage.

—Laura Broomer is engaged for a tour of Kays company.

—Fred Schmitt is in Boston representing the Madison Square.

—Charles Overton reports having had a good season so far.

—Charles Gray has been engaged for Will Cooper's new play.

—Nora and Wynn started out to-day (Thursday) for a dog-house.

—Fifteen weeks of the Medjiska season is looked on as a certainty.

—George Fawcett Rowe is about to return to the United States.

—J. J. Collins has retired from the museum business in Rochester.

—Howard P. Paylor received \$500 for reviving La Charbonniere.

—Minnie Madden will play at the People's Theatre week of Feb. 5.

—Helen Vining opens at the Comedy Theatre to-night in Gosselin.

—Lola Hunt, the Electric Girl, is rapidly drying out as an attraction.

—It is said the Milan Opera company is in the throes of disintegration.

—The Harbison have the week of Jan. 29 open for Le Voyage en Suisse.

—Linda Le Beau has been engaged for the Private Tutor company.

—Selma Delore is likely to appear this season at the Comedy Theatre.

—George Gannon is seriously ill. Fears are entertained for his recovery.

—Charles J. Campbell will appear in Fustice at the Boston Museum.

—Harry Montague's Diale company is to be rechristened "The Actors."

—General Burton is ill. He was confined to his room until Sunday night.

—Harrington and Hart will produce their new play, McAllister's Legacy, on Jan. 5.

—Cyril Scott is playing Philander Potts in Caprice, in place of J. W. Summers.

—Jennie Henderson plays the part of Edith Henderson in Caprice very acceptably.

—Charles Walton is engaged to play W. J. Lemmyn's part in The Divine Secretary.

—Gilmore says that Mark Twain assisted him in the dramatization of The Secretary.

—Rhea will produce an adaptation of one of Sardou's works at Philadelphia in January.

—The artist engaged on the new curtain at the Standard is not yet twenty years old.

—George Pender will open his Memphis tour with Corneille D'Almeida Christmas day.

—Clara Louise Kellogg appears at the Academy of Music this evening in a benefit concert.

—Rowena M. More, a talented amateur, will shortly make her debut on the regular stage.

—The Orpheus and Eurydice company down at the People's, shows signs of wear and tear.

—Frank Irvine says that Paul Rhea will shortly produce a new version of The Spider's Web.

—Gordon Tearle is already buying himself with arrangements for his starting tour next season.

—Correspondents will please mail their letters for the coming week so as to reach us on Monday.

—William Seymour has left the Lyceum Theatre, where he was engaged as chief stage manager.

—Louis Spauld, formerly of Gale and Spauld, is business manager for Gillette's Secretary.

—Little curly Tommy Russell, brother of Annie, is playing in Brought to Justice at the Third Avenue.

—Joseph Clare and his assistants are putting the finishing touches to the scenery for the new Standard Theatre.

—Alar Smart Stanley will not appear at the Third Avenue Theatre until Brought to Justice is taken off.

—There have been several changes in the Seven Ravens company. Maude Baker and others have left it.

—Numerous changes will take place in the company when James Morrison takes charge of Rhea's office.

—Mr. and Mrs. Bancroft intend leaving the stage after this season, and the Haymarket Theatre is in the market.

—Marc Klaw has not given up his suit against the Kralstys in the breaking of contract for the Louisville Exposition.

—On Dec. 12 and 13 Thursday, Primrose and West's Minstrels drew the largest audiences seen in Omaha in two years.

—Edna Wallis, the representative Shakespearean star in the British provinces, is dangerously ill at her home in Birmingham.

—Lily West, the well-known singing soprano—the original Faustina in The Marriage—will be seen to better advantage next season.

—Fred. Ward has engaged Henry Avling and Miss Minnie Willett to support him in his Philadelphia engagement. What! After all the row!

—There is a report current that the Union Square Theatre will be turned into a combination house next season—that is, unless a great change comes over the fortunes of the house.

—"Plunger" Walton is revealed as the barber of the Milan Opera company. It is said that Gussini's refusal to go to Havana—be feared the fever—demoralized the company.

—Charles Burton, E. C. Kent, Albert Lang, Charles Boardman, Annie Clarke, Blanche Dwyer and Regina Dore will be in Edwin Booth's support at the Fifth Avenue. William Pitman will be stage manager.

—Notwithstanding the success of McKee Raskin's stock company he has determined to give up the road with the plays Notice to Quit and Brought to Justice. On Jan. 3 Adolph Neanderthal, who had the Germania Theatre for some time, will enter into the management of the Third Avenue, and produce German opera and farces.

—John T. Raymond has had a version of A Wonder Spoken submitted to him and is considering its purchase.

—Monte's New Opera House, in Cincinnati, will, it is announced, soon be illuminated by the incandescent light.

—J. M. Hinkle desires that he may command with the Helen Jennings American Marriage company at any time.

—Frank Sanger has two companies left this week. He has two twenty-five other companies are likewise.

—Harry Brown is looking out for a comedienne with whom to link his fortunes next season, as he intends starting.

—The Duke bid fair to eclipse their former business at Tony Pastor's Theatre, where the houses are crowded nightly.

—Connelly and Kent, of the Casino, have been given the contract for advertising the Commodore Steaming Ship.

—Harry Pepper and several others of the Orpheus and Eurydice people have long re-engaged by Charles A. Walton.

—The Standard Theatre company will not Dec. 21, 22, 23, 24, 25, 26, 27, 28. The company is at present touring New England.

—May Howard, an American actress who has spent some eight years in England, returned last week to New York.

—Edward Hestley, who appears in Victor Darnay at Wallack's, is under contract to the Madison Square for three years.

—Janish plays in Detroit the last three nights of this week under the auspices of the City Gays, a militia organization.

—Charles Cowan, of the Troubadours, is again incapacitated for work. He is at the home of a married sister in Canada.

—J. W. More, late of the Madison Square, is organizing a company to present a musical extravaganza called Fox From New York.

—Gertrude Gardner, who was specially engaged in England by Joseph Hinkle, is now lost to an Amateur Eden company.

—Fanny Darnep will probably play a big engagement at Wallack's. It is the first one Fanny could be seen at popular price.

—The Walnut Street Theatre, Philadelphia, is to be entirely remodelled at the close of the present season by Manager Peckhouse.

—George Clarke will appear in the revival of Havel Kith. According to the management, the new cast will surpass all others.

—Ferdinand Grigolotto (a little difficult, but we'll work it through) will make her appearance at the Pacific to-day in The Flying Vase.

—A local manager is desirous of securing Don Bonaventura's play, Robert Emmet, and producing it with James Smith in the title role.

—A London paper says that the house there in which Fanny Darnep was born is about to be torn down, as it is on the line of a new street.

—Arthur Giles has been engaged to appear in Will Cooper's new play, Her Last Days, which opens somewhere in Pennsylvania this month.

—M. B. Curtis has accepted for his wife, Althea de Mer, a new play by Robert Gifford Morris. It is to take the place of the Canille Morris.

—Arthur Hestley and wife have received offers from the Kralstys and Ado Grev. Mrs. Hestley is a Miss Rose Marie Brown of San Francisco.

—Geo. Froese has left the Seven Ravens company. Groundlings are lost by many members of the company. Salaries are alleged to be in arrears.

—Extra orders for copies of our Christmas Number, published next Wednesday, should be sent at once to the news companies, dealers or this office.

—George Lechner has made himself anything but agreeable to several ladies in the profession by offering them one-line parts in the Amateur Eden.

—Edward Clapham has bought Edward Kralstys' interest in The Crooks. This play, with Helen Styke as the star, is doing a fine business in the West.

—A goodly number of the Madison Square actors have been dismissed on account of the dilution of the season. Those under long contracts are retained.

—Nelson Wainwright and Eliza Wilson, playing leads in Barclay Campbell's Squash, have run on from Clarendon for a holiday this week, as the company is idle.

—Mr. and Mrs. George S. Knight open in Over the Garden Wall at the Mt. Morris Theatre, Harlem, on Monday night. They are also said to have a date at Tony Pastor's.

—J. P. Smith has purchased a team of goats and a handsome car, which he uses in Gussini's play, Brother Max. During the day the goats and car parade the streets.

—Lillian Hestley, who has been playing Maud Luster in An American Marriage, is at liberty for five weeks. At the end of that time she rejoins the Marriage company.

—Last week, in Cincinnati, The Corner Grocery played to such large business that Manager Hestley regretted that he had not contracted with Mr. Sully for two weeks.

—W. H. Lyell is re-engaging a company to play The World and Runaway Kye, by special permission of Samuel Colville and Brenda and Dickson. He expects to open next week.

—Harry Siddons will manage the Acme Opera House company, playing The Gold Fend. The company will play the cheap theatres and dime museums, opening Dec. 31.

—Since Friday night there has been a great increase in the attendance at the Bijou Opera House. The song, "It's English, You Know," sung by Dixey, is now the vocal hit of Adeline.

—Minnie Madden was greeted by a large house at the Walnut Street Theatre, Philadelphia, on Monday night. It is the first attraction the Frohmans ever played at that theatre.

—The programme to be used at the new Standard Theatre is an artistic affair designed by De Genn of the Ziegfelds. It contains portraits of all the modern comedians of comic opera.

—Roland Reed will present Fred. Madden's play, Humbug, in the Metropolitan in February, when he expects at least a four weeks' run. He has three theatres under consideration.

—Ureth John Robinson's Circus will, from all accounts, have a monopoly of business in its line during the coming season in California, as arrangements have been made with the railroad companies in that State whereby all possible competition is shut out.

—Although Adeline has taken considerable notice of the day of the Bijou, her company is not likely to be engaged to play at that theatre.

—Helen Stedman, in The Blue Bird, is having very little success as her third week in Hamilton, O., has worn. Miss Stedman met the guest of Mr. and Mrs. Captain George W. Wilson.

—A leading manager in this city is negotiating for the lease of the Grand Opera House, San Francisco. He desires to form a stock company for the production of Italian operas.

—James Gray has left for Chicago to play at the Grand Opera House. He is the prize dancer of the new stock company there. James will play another part.

—Sam Spring is playing this week at the Madison Square, San Francisco. He is engaged in a crowded house. At the close of his engagement, Mr. Spring's company will be engaged.

—Fred and Virginia Value are now appearing in an adaptation of the Comedy Theatre, London. In London they will play in a company in such companies. Virginia Value is in it herself.

—Joe Abbe, father of the comedy team, is reported to be about to take hold of the Comedy Theatre at Hamilton, Pa. Mr. Abbe's wife, however, business matters would add to the difficulties of a by no means dull game.

—Hart Kralstys returns to New York on Jan. 26, at Hestley's Theatre, Chicago, after playing a season of the work there. It was only withdrawn from the road because the one-night stands were found unprofitable.

—Sammy McElroy has temporarily closed his season. On several occasions he has been threatened with arrest or made a disgusting exhibition of himself. The comedian is supposed to return during the holidays.

—Jay Hunt, for several years in the ranks of the Arch Street Theatre, Philadelphia, and other companies of good standing, will play Charles Froese's part in Blue and White. In part the Union Map he is said to have the rights.

—Thomas Wilton will play his original part in Young Mrs. Wainwright next week at Boston, it being his last appearance outside the Madison Square House in three years. J. W. Piggott has been engaged to replace him at the same theatre.

—Florence Morgan has had a success since her appearance in London. It is to be hoped she did not fall beneath the weight of the light. Miss Morgan has recently been giving her services in conjunction with the stage stars.

—Edie Lattie will play the third girl in Young Mrs. Wainwright at Boston next week. She will be replaced in The Private Secretary by Olive Taylor. After the first engagement Wilton expects to visit Jan. 29, when Philadelphia will be visited.

—Louis Teller, formerly of Booth's and the Fifth Avenue Theatre, where he was well known as a comedian, has been transferred to the Boston Globe Theatre in the same capacity. P. H. O'Connor, the comedian at the Fifth Avenue, now occupies the last office there.

—This is the thirty-fifth week of the season of Orpheus and Eurydice. It is probable that it will be continued by Charles Walton, who will make most of the present people. Miss and Burton return from the road on Monday night. Salaries will be reduced about thirty-five per cent.

—Frank Howard, the T. P. W. company and husband, were a success that is noted in the New York press. He has been happy of his spending during the season. During the season Mr. Howard was in London on every possible occasion, just to watch the progress over the time of the season.

—Three months of celebrity, Thelma Primrose and West, are in the midst of their new programme in New York. A new coach in Chicago, played at the Grand Opera House, down town. For a dramatic success, even their work in the evening club of Boston or Pittsburgh. The troupe will come to New York.

—Catherine's Opera company, which is travelling around, has been reduced to numbers considerably. Salaries have not been paid lately, and Mr. Catherine has concluded to do only two seasons. Thelma Primrose and West. At present he has no more credit in his company. Several of the members have returned to the city.

—Frank Sanger is jealous over the success of Helen; or, Wilson from the West, now running at York's Theatre, London, and in which he has a large interest with Willie Filkins and Lionel Lincoln. Arrangements have just been completed by which Frank will continue his provincial tour, and the Helen will continue till Easter.

—H. Wayne Ellis says that his play, Our Secretary, which was produced for the first time on Saturday, at Paterson, N. J., made a hit. Bennett Thompson will produce Mr. Ellis' Rich and Poor, for the first time, on Monday at Fall River, Mass. Love and Loyalty, Mr. Ellis claims, has become the strongest play in Milton Butler's repertoire.

—Gerald Kye has been engaged by Al. Hayman to appear at San Francisco in The Showers of a Great City and La Charbonniere, which will shortly be produced by the Pacific managers of the California Theatre. Mr. Hayman thinks that he can utilize a few of the many disgraced actors in San Francisco and save travelling expenses.

—In W. A. & Co., W. A. Montague's new method whereby, which will be given at the Fifth Avenue Theatre, Dec. 20, Mr. Montague will be seen as T. Wilson Washington, a retired pugilist, and Thomas Vaughn of the Leeds Magnificence. The scene is chiefly laid in West Springs, and a novel scene, the revolving hotel, will be shown. The company includes a number of comedians and vocalists.

—Before the departure of the Nell Grayson company for Philadelphia, there was quite a commotion. Two of the actors in the plot resigned; they were the dusky and the goat. John H. Ryley had become so familiar with the latter that he would not part with it. He says there never was so important an animal. It would come on at the present time, and understood every movement. Ryley intended to take the goat on the road, and it is said that Ryley for Philadelphia on Sunday night. He has agreed to pay no bond. The animal's salary.

The Usher.



Is Liberty
 "And this is the case." The actress who plays
 "Love's Labor's Lost."

Frank Farrell says that he has accepted Rose Coghlan's offer, and will manage the starting tour the friends to make during the next three years. Farrell is an energetic and thoroughly competent theatrical man, and Miss Coghlan is to be congratulated on her choice. Very likely a trip to California will be arranged for next summer, preliminary to the beginning of the regular tour in October following. Herman Merivale's play, *Our Jean*, will be the feature of her repertoire; but Miss Coghlan has several other pieces under consideration. Messrs. Thompson and Henderson have submitted a comedy from the French of Emile Augier; Henry Gay Carlton has also sent in plot and scenario of a drama that is said to please Miss Coghlan very much. If Theodore proves a bit in Paris, Henry French will endeavor to secure it from abroad for the budding star. With this list to select from, she will have little difficulty in placing herself attractively before the public. Farrell will set about engaging a good company, for he says it is his aim to make Rose one of the leading stellar attractions the coming season. It will not be the fault either of the manager or of the star if success does not attend their efforts.

Louis Aldrich has received a cablegram from his family stating that they will arrive on the *Aurania* early next week. They were twice scared out of France by the cholera, and they determined to come home before Spring as originally intended, for they feel certain that the epidemic will reappear in Europe then, and they would not want the head of the house to run the risk of contagion by going over to fetch them. Aldrich writes, by the way: "You made a statement in your issue of Dec. 6 regarding Hazel Kirke—that it is the only instance of an American drama being so successful as to run five seasons without any change of bill and by the same organization. Please remember that Hazel Kirke has stopped in the busy season for a time at least, while *My Partner* was produced on Sept. 16, 1879, at the Union Square Theatre, five weeks or more before the production of Hazel Kirke. And *My Partner* has been played right along by one company ever since—a period from thirty-four to forty-two weeks in each year, and we are still at it, still paying full salaries (no reductions such as you speak of) on each and every Saturday night, and I hope will continue to do so for thirty consecutive weeks from Sept. 1, when we began. Unless everything theatrical goes to smash altogether, or your humble servant is obliged to pass in his checks, I will complete a tour of that duration."

Mrs. E. C. L. Fernandez, who looks with motherly interest after many little children who are on the stage, is desirous of getting up a Christmas tree for those under her charge. She will be grateful for donations, no matter how small, of toys, nuts, or anything else that will please the young ones. They may be sent to the address of the lady, 132 West Thirty-third street. I am pleased to note that the first person to respond to Mrs. Fernandez, appeal was Elbridge T. Gerry, President of the S. P. C. C. He sent her a liberal sum with a note which said: "I am only too glad to contribute to the happiness of these little people and to aid you in your efforts to make their Christmas a merry one."

One of Casarman's peculiarities is remarkable freedom of speech, and he does not hesitate to express opinions, no matter how uncomplimentary, of plays, players and playwright in the presence of the persons most interested. The latest is that Casarman met Colonel Miliken after the first performance of *Three Wives*, and remarked:

"It's just as I told you. Your adaptation is clever, but it's spoiled by a d— had company."

The Colonel, feeling himself in duty bound to report this somewhat frank statement at headquarters, repeated it to Mr. Collier. Mr. Collier agreed with the Colonel that such a sentiment uttered by Casarman was altogether out of place, and expressed a warm desire to punch the Casarmanic head; but Caz, when he heard of this ominous threat, snapped his fingers derisively and asserted that Mr. Collier could not perform the act of degradation without first getting leave from Sheld Shook, and there is consequently a coolness

between Caz and Collier. It is an open secret that Mr. Shook is the former's friend at court.

It is so seldom that an actor speaks well of his manager (inasmuch as managers and actors in the majority of cases regard each other as sworn foes) that I cannot resist repeating what a member of J. M. Hill's company said when I referred to him the other day. "He is certainly one manager in five hundred—a gentleman and a thorough business man. He treats his company as if they were members of his family, and as a consequence, it is the most agreeable party that I have ever been with." And yet how often one hears managers assert that actors as a class are unappreciative and unworthy of courteous consideration.

It is getting to be the fashion now for every boutique or comic opera actress who makes a little career, to engage the services of a trust or hanger-on who calls himself her manager, although, as the law no responsibility involved beyond the acting of her part and the getting of her salary, the use of such a functionary seems rather overdone. But they have duties, which are to regulate themselves in the good books of a certain queer class of so-called newspaper men, with a view to procuring puff in obscure publications and also to engage upon the heavy and select of their employers to anybody who has the patience to listen. Several of these "managers" are to be observed almost any day in the haunts of the profession.

"The Grand Old Man."

During the summer months Dion Boucicault made great preparations for the present season. The public was entertained with accounts of his late hours and early rising; how he burned the midnight oil and went to bed with his clothes on. Private Secretary Pious worshipped him and looked upon him as "a grand old man." A magnificent hotel-car was built expressly for the company to live and eat in. A French cook was engaged, and the "cellar" was stocked with delicacies of the best—all of which, with the cookery, was to be at the service of a company that was the envy of all in the guild. Mr. Boucicault regarded the present as his most important season, as he had induced young Dot, who is the "dotlet on his i," to join him, and Nina, his daughter, who was to appear in the great play, *Robert Emmet*. He had not been long on the road, however, before the janitor exemplified the old adage, that the child is father to the man, by taking things into his own hands and looking to the discipline of the company.

No wardrobe-trunks were allowed, but baskets, belonging to the management, were provided. When the company parted in Rochester these baskets were taken away and the costumes, etc., of the company handed back to them, and the members were obliged to pack them in dry-goods boxes, etc. From several of the company a Mission reporter gathered a few facts in regard to the tour and how it was managed. They joined the hotel-car in Cincinnati, two weeks after the season had begun, and everyone was surprised at the luxury and the style in which everything was done. Suspicious meals of many courses were spread, and all conveniences were of the best. The members were in clover. Gradually, however, a change came over the scene, and plain American hash was frequently the order of the feast. Dion and his family withdrew to the privacy of their own apartment. The junior Boucicault became a watch-dog over the drinkables. And all this while the members were assured \$2.50 a day each for board. It came to pass that only the plainest necessities were provided. The hour for breakfast was nine; dinner at four, and supper after the performance. Later the supper was done away with. Dissatisfaction soon became manifest, and many left the car for the hotels.

Nina, the daughter, was starred with the father in *Robert Emmet*, although her part was insignificant. Dot played a part that was introduced—a wail. Nina's part was also introduced. But the press noticed Joseph Haworth and Helen Leigh at three times greater length than the children. Jealousy took possession of the family, and parts were cut down. The leading lady, Miss Leigh, had become a great favorite socially, and was feted in Toronto and other places by the same people that did honor to Ellen Terry.

About Nov. 15 Mr. Parker, the manager, surprised the company by serving each member with a month's notice of the closing of the season. Mr. Haworth accepted it, as also did others. Miss Leigh demurred, and referred to her contract. As the company were booked to appear in Toronto with Manager Shepherd, who had guaranteed a certainty of \$5,000, it was decided that *The Shanghai* and *The Colleen Bawn* should be played as well as *Robert Emmet*. Joseph Haworth was engaged to play in the last named only, but he was notified to get himself up in two small parts. This he refused to do, as he knew that it would injure his reputation. Therefore he did not play, and Donald Robertson was substituted, although Mr. Haworth presented himself, each evening, made-up for Captain Molyneux and for the leading juvenile in *The Colleen Bawn*. In consequence of this Manager Shepherd compelled Boucicault to deduct \$500 from his certainty.

All of the company condemn the old man, Joseph Haworth expressing deep contempt for

him. Secretary Pious, who served Boucicault faithfully and attended to all his business and correspondence, waiting upon him night and day, looks upon him with profound disgust. Miss Leigh is determined to make Boucicault regret his treatment of her. Said the "cute lady":

"I did not seek Mr. Boucicault; he sought me. How I came to join his company has already been related. I made my first appearance on the stage in Boston in 1872, and played leading business in *Youth* and *The World* under Mr. Tompkins. Madame Modjeska's attention was attracted to me, and she engaged me for her company. She was very kind, taking the greatest interest in me, and advising me to go to England. I determined to do so, and arrived there with letters from her to William Barrett and others. I was at once engaged by Mr. Barrett, and played leading business in his *Silver King* and *Lights of London* companies. While playing at Brighton, in the earlier part of the season, Mr. Boucicault came to see me on the stage after the performance. He told me that he desired to engage me for thirty weeks in America, and offered me great inducements to join him. I consulted my friend, Mrs. Barrett-Barrett, and with Mr. Barrett, and thinking it was a fine opportunity, they advised me to accept. Mr. Boucicault insisted that I should have rooms at the Clarendon Hotel, and every luxury was provided for me. I would certainly not have gone to such expense, but he insisted upon it. My trunk was there yet. He gave a letter to the proprietor, guaranteeing the payment of my board-bill; but he has not paid it. Thus he compelled me to go to Boston for my costume, stating that he would see that I paid for them. I would have engaged a dressmaker and gotten them cheaper. The bill is not paid yet. Of course I shall pay it as soon as I can.

"Well, to come down to the point: After all these promises and taking me away from a good engagement in England, he tried to dissuade me with a notice. Upon receiving it I went to his room and tore it up. He tried to pacify me, and asked me to go out for a walk. I declined, and he told me to come on to Boston and have a talk with him. Upon our arrival in New York we were paid our salaries, and I asked the manager if he was authorized to pay me the next week's money. He said he was not, so I at once sought legal advice. I'm going to Boston on Monday and will present myself for duty."

The Actors' Fund.

The usual meeting of the Fund Trustees was held on Thursday, Dec. 11. Reports of the Executive and Benefit Committees were received. President Minor called upon the Assistant Secretary to read the Secretary's report, which showed an expenditure for November of \$364.65. This embraced—for relief, \$221; funeral, \$320; salaries, etc., \$115.95. The report was adopted.

A long letter from Manager McVicker, of Chicago, was read. The well-known manager unfolded a scheme to establish a loan agency to assist needy actors who may have been members of the Fund. No loan to exceed \$100; the rate of interest to be six per cent. He enclosed a framed agreement guaranteeing the return of the money when the borrower secured an engagement. The matter was freely discussed, and action postponed until the next meeting. The scheme is not likely to be favorably considered.

A letter was read from Dr. Querner, of Cincinnati, accepting the position of physician to the Fund in that city.

The report of the Benefit Committee showed that the gross receipts were \$4,426.50, and the expenses \$755.62, leaving a balance of \$3,670.88. It was agreed that the Secretary should write a letter of thanks to all who had co-operated in the benefit, including authors, attaches, musicians, actors and managers. Mr. Colville suggested that the report be engraved as commemorative of the successful benefit.

The Amusement Committee was ordered to remain intact until the remaining three benefits have taken place, except that John F. Poole was substituted for W. A. Tillotson, retired.

In reference to the benefits to be held at Daly's Theatre and Niblo's Garden, it was decided to leave the former in Mr. Daly's hands, and the latter to the discretion of the Amusement Committee. Eugene Tompkins is completing arrangements for a benefit in Boston on Jan. 15.

The Trustees will meet again on Jan. 15. Manager Colville made an announcement in justice to the friends of Brooklyn. It appears that they sold 963 tickets for the performance, the product of which, \$484, was included in Knowles and Morris' cheque for \$528.50.

Jennie Kimball's Ventures.

In addition to the company of which Little Corrine is the star, Jennie Kimball is organizing a first class opera company to play the large cities. Thirty singers have been engaged. The season will open at Washington on Monday night, and will take the shape of the dedication of the well-known Lincoln Hall as an opera house, or theatre. The season there will last four weeks. The company will be under the personal management of Miss Kimball. The repertoire will include *The Mascotte*, *Girofla, Girofla*, *Olivette*, *Madame Angot*, *Pinafore*,

Diana, *Junie*, *Chimes of Normandy*, *Little Duke*, *Madame Farnet*, *Robinson Crusoe*, *Gracie*, *Belshazzar*, *Patience*, *Schneider*, *Eller Taylor*, *Princess of Teutonic*, etc. Among the well-known people engaged are Arthur W. Tansie, who will direct the stage; William Taylor, musical director; and Marie Danville. The latter, the prima donna, was formerly with D'Oyley Carte and Catherine Lewis.

The Meritambians, with Little Corrine at the head, open at Trenton on Jan. 29 under the management of W. H. Sherwood, father of the Sherwood Sisters—Blanche and Rosemaire—now a feature of the Boston Theatre Lyceum spectacle.

"It's a Cold Day," Etc.

Frank Glard's latest, *It's a Cold Day When We Get Left*, is a Play—A Plot, produced at the Third Avenue some weeks ago. It has been overhauled and plenty of soap suds have been poured upon it. As the Third Avenue the actors, though good enough in their line, were too heavy for the proper "humor" to the place. Other comedians have been engaged, and the play will be produced at Williamsburg on Jan. 5. William Welch with the consent of Charles Frohman, will manage the company. He informs a *Mirror* reporter that the mechanical effects involved have cost nearly \$5,000. Mr. Glard is his own leader.

The Elk Reception.

Plausible excitement reigned at the Elks Opera House on Sunday night. Gentlemen in evening dress, whose spurs shined brightly with diamonds, crowded the lobby, which was decked with evergreens and flowers. The audience was filled with fashionably dressed people. The walls were ornamented with banners of the Benevolent Protective Order of Elks and national mottoes. The house was occupied by prominent theatrical people. All of the large audience appeared to be upon "visiting terms." Before acts there was a hour of conversation punctuated with light laughter. It was the occasion of a reception and entertainment extended by the New York Lodge, No. 4, to the Grand Lodge.

The programme consisted of some very clever drawings by Messrs. Savoy, Thomas, Oyster, Graham and Hammerstein; clay-modelling, by Theodore Bauer; selections by the Seventh Regiment Band; Elks' Imperial orchestra of musical conductors; concert-playing of Anna Teresa Singer; jugglery by Polina Karamshik; singing by Messrs. White, Palmer, and Welch; Nelson Barker, Edward Barker and Frank Lincoln in recitations and sketches; the Timote with their marionette art and acrobats, and Harry Dancy.

There were speeches by A. C. Woodland, E. E. Rice and Louis Rolfe, which were applauded to and out of place. Mr. Dancy's imitation of Irving in evening costume caused much amusement, while his wife sang, "It's English, You Know," was several times redemanded. It should not be forgotten that A. L. Heidler was here, there and everywhere and the life of the occasion. The audience dispersed at about midnight.

Mr. Gillette's Secretary Rejoined.

Ex-Judge Dimmock, counsel for A. M. Palmer of the Madison Square Theatre, applied on the 9th inst. to Judge Vane of the Supreme Court at Syracuse for an injunction restraining William Gillette from producing the play *The Secretary*, which Mr. Palmer claims is a valuable copy of *The Private Secretary*. Although Judge Dimmock's representative was in Rochester when Mr. Gillette was producing *The Secretary*, prior to the performance on the evening of that day, under instructions from Mr. Palmer, he did not serve the injunction until after the performance, in order, he says, that the public might not be disappointed.

On Friday a motion was made before Judge Vane by Mr. Starn of Syracuse, counsel for Mr. Gillette, pending the argument, to perform at Oswego, Utica and Syracuse, contending that as he had not been interfered with for over five weeks and had entered into contracts with managers, he should be permitted to fulfill the same, and the injunction should not operate except to prevent him from entering into new engagements, offering at the same to deposit in court, as security for any damage that Mr. Palmer might sustain, his share of the receipts, less the expenses of the performances desired to be given. This application was strenuously opposed by Mr. Palmer's counsel, and the Court, after long argument, refused to modify the injunction, upon the ground that Palmer had rights of property in the manuscript of his play *The Private Secretary*, which the papers before the Court clearly disclosed had been violated by Mr. Gillette, in that much of its business, puns, gags and dialogue generally had been appropriated and used in Gillette's *The Secretary*. The effect of this decision was to prevent the production of *The Secretary* at the three cities of Oswego, Utica and Syracuse, where the same had been announced for four nights and one matinee last week.

On the morning of last Saturday (the 13th) Mr. Gillette and his counsel again appeared, this time before Judge Kennedy of the Supreme Court at Syracuse, on the return day of the order to show cause why the injunction which had been granted should not be continued, and stated that he was not ready to meet the proof that had been presented on the

part of Mr. Palmer, and applied for continuance of the injunction until December 20. This application was not strongly opposed by Mr. Palmer's counsel, who insisted only that the Court should direct that Mr. Gillette should appear prior to the argument, so that Mr. Palmer should have the right to reply; and that the injunction should continue in the meantime. An order was thereupon entered adjourning the matter until the 20th of December, reserving the discretion that was lodged upon by Mr. Palmer's counsel, and the injunction was continued in the meantime. Thompson Mr. Gillette's counsel moved that the bond given upon obtaining the injunction be increased to a larger amount as a condition upon the continuance of the injunction. This was opposed by Mr. Palmer's counsel, and was denied.

Mr. Gillette's company, as a result of these proceedings, are being able to perform, come to this city, where they are now making further arrangements.

The Gillette management officials the next day by the Madison Square management, and are confident of victory. The company is coming to the city. Mr. Gillette will not offer those to accept other engagements, and pays nothing during illness. He says it is his intention to make his last dollar before he will surrender to Palmer. In the event of his giving a verdict he will use the Madison Square for \$25,000. The play was making money, but a large one was lost on the New York engagement.

A Dressmaker's Blanks.

Letter Victor, of the Atlantic company, related the following tale touching a *Mirror* man the other day:

"You know in the second act of *Madame* I have a scene from the balcony of the theatre where I encourage the performance and demand an interview with Mrs. Alida. To reach my seat in the balcony I have to cross a street to walk from the stage entrance door which is the front of the house, thence to the balcony."

Last week we performed in Detroit at Walcott's Opera House. Everything went smoothly until the second act. When I tried to pass the dressmaker for what was my ticket. It seems Mr. Stuchlik (an emcee) had suggested to inform him to allow me to pass.

"I told him that it was part of my business to go to the balcony, where there is always a special seat reserved for me."

"This tale explanation only served to make the dressmaker wince and say: 'My good! This is a new dodge, but it don't go. How get out?'"

"By this time I was becoming really anxious, as I knew my cue was about at hand."

"Look here!" I said, "if you don't allow me to pass you'll ruin the whole performance. The stage is waiting now. Where is Mr. Stuchlik?"

"Then I called his attention to my railway pass to prove to him that I was one of the company. Just then Stuchlik came up all out of breath."

"My God in Heaven, what do I do with the matter, Mr. Victor. Don't you know you are coming a step?"

"I didn't wait to look at the dressmaker's disclaimer, but made a dash for my seat. Mr. Stuchlik now drops his hands and a faint before the performance, so as to take no risk."

An Outcast Play.

It is rather extraordinary that every play recently accepted by the Walcott management is discovered to have been already discredited. The *Bushman* and other cases may be cited; but when the management accepted from Mrs. Harte what was supposed to be an original play, they had not the remotest idea that it was simply a dramatization of Edward Albert's novel, "*Gossamer*," from which *The Outcast*, Louis Pomeroy's play, is taken. Mr. Harte's play was on the list at Walcott's Theatre for early production, and when Manager Colville announced *The Outcast*, Arthur Walcott's attention was called to its plot. He at once discovered the similarity in motive and action. A consultation of the management was held, and they resolved to decline Mr. Harte's play.

Up to the present time it has not been discovered that Henry Gay Carlton has borrowed anything in Victor Demand, just the Walcott family may yet be returned to happiness.

A Lesson for Mr. Henley.

There have been several postponements of the production of Victor Demand at Walcott's. The play has had several warts' removed. It appears that E. J. Henley, who has made capital out of his arrival here with Moore and Holmes' British Boutique company, was offered a good part in the new play. He accepted it, but owing to an increased idea of his own importance, it is said, did not attend rehearsals. He is alleged to be holding them.

Thinking that Mr. Henley was not to be depended upon, Mr. Walcott, at a late hour yesterday, engaged Louis Morrison to play the part. Thus Morrison does not go with Mrs. Davidson's Called Back company. W. H. Denney, the comedian, desired to play *Henley*, but such company stipulations would not permit him.

10th, 10th, 10th to top heavy & cones. Across the
thrust and base and cones, he saw play, were
presented. D. E. Sanderson, 10th, week; Off to h.
and, week; Nelson's 7- and to, 10th, week.

J. K. EMMET.

NOTICE.

In reply to many inquiries in regard to the publication of my new songs as sung in my play.

THE Strange Marriage OF FRITZ,

I respectfully announce my intention of publishing them as part of my play, for which purpose they were written.

I WILL NOT PUBLISH THEM OR PERMIT ANY ONE ELSE TO SING THEM IN PUBLIC.

I am quite weary of feeling inclined with my competitors, and hereby certify the production in general that any infringement of my rights by singing my

UNPUBLISHED SONGS or copying the business I do with the children in THE STRANGE MARRIAGE OF FRITZ, will be stopped at once by legal proceedings, to the full extent of the law. Yours,

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TO THE WORLD AT LARGE. I take pleasure in testifying to the truth of the above statements, which are ABSOLUTELY CORRECT, and I but confirm the opinion of the many thousands who visited my theatre during the T. P. & W. engagement, when I pronounced it the GREATEST MINSTREL ORGANIZATION ON EARTH. Yours truly, JOHN A. HANLIN, Manager, Grand Opera House.

The stage settings and costumes furnished by Manager Hanlin were in perfect keeping with his elegant and commodious Opera House, and incomparably the best a Minstrel audience ever saw. JUST THINK OF IT, \$10,000 00. THANKSGIVING NIGHT, \$1,453 25. TOTAL FOR ONE DAY, \$2,907. AND HUNDREDS TURNED AWAY UNABLE TO GAIN ADMISSION. THATCHER, PRIMROSE AND WEST DREW IT. AND THE GRAND OPERA HOUSE HELD IT. To our friends in the East: WE WILL SOON BE WITH YOU.

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Yours sincerely, HORACE WALL, Manager.

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The notable features of our previous special Holiday Editions will be retained and a number of attractive novelties added. There will be no increase in the price of the paper or in the advertising rates. The Publisher particularly desires to impress upon patrons the necessity for sending advertising copy at the earliest moment, so that desirable positions may be given. Insertion cannot be guaranteed advertisements received later than 6 P. M. Monday, Dec. 22. Rates: One page, \$1.40; half-page, \$75; quarter-page, \$40. Smaller advertisements 20 cents per line (14 lines to the inch). No discount will be made on these terms.

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